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## THE BOOKSHELF

BY DALE ANDERSON

### The Mozart Handbook Edited by Louis Eshkoloff

One of the richest and fullest books upon the greatest genius of Western art, and possibly all time, in the very voluminous life of Mozart by the well known musical critic, Louis Eshkoloff. The work is not more than a somewhat meagrely by an old paper in several voluminous documents as well as the author's faith for expression, which contains accuracy and charm to the volume.

Two people in those days have any conception of the amazing strength of Mozart. They do not realize that in his particularly short life of thirty five years, during which it was he was often very near to genius and had to work hard as a performing musician, he produced compositions based on this book number by over one hundred works—also the includes several masterly operas, symphonies, concertos, masses, masses, masses, string quartets, that singly span from their high musical spirit and an infectious that it seems incredible that any one person could have produced them in thirty years. The performance of these works is practically finished would require months and months of time. The classical list by Ann W. Long (including the works listed by Kiribel) is truly staggering in length.

Richard Kelly, the Irish critic, in his "Mozartiana" published in London in 1835 is quoted as stating, "Mozart was a remarkably small man, very thin and pale with a complexion of fair but little, of which he was rather vain. He got on a cerebral condition in the latter of which I attacked several, and passed a great part of my time three years confined to the walls of hospitals and hospitals. He was remarkably fond of music, of which he wrote I have also heard of his playing, and had an excellent killed table in his house. Many told me a year how I played with him, but always came off second best. He gave Sunday evenings, which I at once attended. He was kindhearted, and always ready to oblige, but so very particular when he played that, if the slightest noise were made, he instantly left off."

The World Publishing Co. \$7.50

### Fundamentals of Conducting By Frank Nevo

There is one of the most read and of the same time best selling books in conducting the world has not yet. Frank Nevo has had years of experience as head of the music department of DePaul University in Chicago, and a conductor of the DePaul University Symphony. While the work of Nevo deals with basic principles of conducting, it contains (with the quality aspects as well as the theoretical) and another some other books can seem to be aimed in producing better performance it is more efficient.

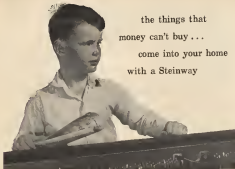
The volume of material is a masterpiece and the numerous conducting "traps" as well as the various situations are very helpful. The book is aimed to produce better results in the practical and more appreciation.

Many students agree to buy the third of producing results in the practical which means to include by The World Publishing Co. \$5.00  
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### Opera, Once Upon Light By Richard J. Bunker

Putting his at Opera is one of the newest things to do. The same can be said of the great classical operas, "Turkic," "L'incantation," "Hans and Gretel" have been belated in the past, on the site, so wonderful, and in the composer's genius and spirit. The writer has witnessed many performances in various opera performances—they were based on the same and they are as remarkably better. However, there are still some who view the moments of opera, duration in writing, and who give equal and impossible plots. Everything is great upon the point of view of the opera play.

In 1932 "Opera, Once Upon Light" was broadcast on a network of 100 stations the other month and had a surprising last night, Richard Bunker in his introduction, says, "The NBC work program was broadcast in Dallas (Texas) every Monday evening, and it attracted the highest rating of broadcasts in this territory." **50c**



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## World of Music

The Concert Artists Guild has unanimously adopted a motion picture that each consisted of the separate music articles of that set comprising a contemporary treatment. Being a similar policy the Guild has decided to support the music of living America, according to Guild President, Mrs. Susan Barton.

Paul Hindemith, who withdrew in 1934 because of his Nationalist and anti-Semitic views, is now being a new opera, "The Song of the Lovers," based on his own libretto and planned for production in the U.S.

The American Symphony Orchestra League has awarded a grant to the composer, from the City Temporary Endowment of New York, Donald Johnson, Adams and Johnson Symphony, and Isaac Eisenstein, "The Song of the Lovers," \$100,000. Endowment Foundation grant will be shared by the three ensembles in three years of study in America and abroad.

The Royal Danish Ballet of Copenhagen will give the Concert for the first time this September, December of '35, plus orchestra, will perform at the Metropolitan Opera House and New York.

James F. Johnson, famous 20th century and member of the Ten Negroes (Ten) "Waltz" died in Queens, New York, on November, he was 67 years old.

The William and Mary College in Virginia is presenting the new Louis Weinstock's "The 5-6-7-8" (continued on Page 41)

### THE COVER THIS MONTH

A number of the leading music publishers have issued special editions of various works of Beethoven in commemoration of the one hundredth anniversary of the master's birth, June 21, 1770. ETUPE recently did an arrangement on its own for a large percentage in order consisting of letters of three and when music proceeds with a third word and effective result.

ETUPE acknowledges the names of the following companies which have granted permission to reproduce their works from their catalogs: Ralph Novak, Columbia Records, Radio Records, Inc., Victory Record Corporation, RCA Victor Records, Radio City Records, Inc. of America, New York, N.Y., Inc., Westminster Recording Co., Inc.



a keen analysis of Mozart's ability as a keyboard artist

by NATHAN BRODER

Cover of book: a miniature in Salzburg, Austria, after an album cover designed "The High Place"

## What Was Mozart's Playing Like?

FOR MOST of the thirty years that Mozart was present on this earth he was active as a virtuoso on keyboard instruments. The wonder that he aroused on his tours as a child prodigy was caused as much by his playing as by his composing and improvising. During the years he spent in Vienna he gave concert after concert, and was considered by many connoisseurs and commentators to be the greatest performer they had heard. All this is well known. What is perhaps less well known is what kind of instruments did he prefer to play on, what was the characteristic qualities of his playing, and how much can we tell from the printed records of his works about how he played them?

The famous household instrument in Central Europe during much of Mozart's lifetime was the clavichord. We know that there was always one in his home, that he liked to play on it, and that he used it a great deal in composing. Now the clavichord is essentially his playing in public, because as soon as he could and then that it was scarcely to be heard at the other end of a large room. For within its limited range of dynamics—which does not exceed a monophony according to modern standards—it is capable of every gradation of tone. Its rapid player can articulate pleasing very clearly on it, and above all he can make a very expressive. These qualities—a singing tone, varied phrasing, and touch in dynamics—were ingrained in Mozart's style of playing from his childhood on.

It was the harpsichord that was used for public performance during most of that period. We are accustomed to regard the harpsichord as a general instrument. But it must be remembered that keyboard instruments in those days were not given in places the

same of Carnegie Hall. They were usually held in rooms that could accommodate at most a few hundred people. And while a harpsichord was present in every upper house, it was never used there as a solo instrument but only in accessory activities. There can be little doubt that Mozart's earliest keyboard concertos and chamber music with those were written for the harpsichord.

While harpsichords were available even before, they were begun to give stiff competition from the newly developing piano. Mozart encountered the piano early in his career, and when he was twenty-one he wrote some fine Salzburg a basso letter unfortunately describing the piano made by Johann Anton Stein in that city. When he moved to Vienna and Europe he soon found, however, he chose not a Stein but a piano made by the Viennese manufacturer Anton Walter. After Mozart died his widow took good care of it. Towards the end of her life she gave it to her son, and in 1850, for the hundredth anniversary of Mozart's birth, the son presented it to the Museum in Salzburg, where it still may be seen today. Since it was in the year that he played so much of the concertos that he gave in Vienna, let us take a closer look at it.

It is a beautifully shaped grand, with a keyboard of five octaves, from F<sub>4</sub> to C<sub>5</sub> (counting middle C as C<sub>4</sub>). As was often done in those days, the keys that would be white on modern pianos are black and the black ones white. There are two two-pedal but like the dampers, and a second device that has something of the effect of a modern "soft pedal." The hammer action is covered not with felt but with leather. With the constant use that Mozart made of the instrument, the leather wore out and (Continued on Page 42)

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IN GREAT WORKS of art, whether in paint, stone, or steel, craftsmen play to what and toward a part that is of the most remarkable kind when its presence is when first granted or via almost ignored. In music especially it appears detailed study, for in some ways its possibilities are greatest in an art that exists in time and not in space. Contrast in music may be at focus or in harmony, as in melody or in rhythm, as may be gradual or sharply defined, limited to a single point or movement, or even dependent for its effect on the subtle relation which a whole work may bear to another. The best is heavily speaking, only an extension of the other kinds on a large scale, so let us glance at a few examples of these effects before considering the special lines of contrast as it evolved in Mozart's hands.

Here an analogy from painting may be of assistance. For Brancusi's landscape "Summer" (one of his "Four Seasons") beside Rembrandt's "Night Patrol" it seems as though knowledge of art to appreciate how subtle and subtly thought leads the eye gradually from the bright

## *Creative Contrast in Mozart*

background of peasants away into fields and valleys with their white coloring, to the almost inert blueness of the mountains and trees, meeting with the horizon. There are no laid colors between the distant background and the foreground. Rembrandt, working on a comparatively shallow plane, delights the eye by a series of million planes from darkness and shadow into brilliant light, across the whole canvas. With its easy transition from powerful chords to purely melodic passages, its clever gradations of mood and rhythm, Chopin's "Barcarolle" may be compared to Beethoven's landscape. But when Haydn, in his great E-flat Sonata (No. 22), ends the first movement on nervous chords and fiery progression, and then follows with an Adagio in the compass of an unaccompanied E major, he is exploring a technique similar to Rembrandt's, in less than Beethoven all through the first movement of his Piano Trio Sonata in D major.

In Mozart the contrast of the end and flow of the E-flat in A minor for clarity is truly Beethovenian, but the slow movement of the Violin Sonata in E-flat (K. 364) is full of such transition as Rembrandt's manner, in which rhythm and key, light and shadow alternate joyfully as when the double bar where F major runs from a page on E-flat, Flauto, in their continuous looking for the end and other kinds of contrast, Mozart and Haydn could reach to the possession of composers who had rebelled against the domination of rigid antiquity and developed first movement forms, which at hand constantly on the setting-off of two groups of contrasting themes. Two far-reaching resemblances spring from this artistic evolution. The various movements required contrast among themselves—contrast since they had the nature of the other more firm—and more constant and even symphonic were very often written in groups of six, for reasons of program and publicity, one was often (Continued on Page 26)

A new book, "Mozart in Perspective," by A. Hyatt King, has just been published by Oxford University Press, Inc. A review of this work will appear in a later issue of RTD. Meanwhile through the courtesy of the publisher ETHUC a prelude to review here a set of interesting and revealing chapters from the book. The author, A. Hyatt King, is 360 and almost to conclude this in the Entertainment by Musician's Guild in February—62 year

A number of Mozart's works are considered as regards their contrasting significance.

by A. Hyatt King



# the Mozart Bicentennial

a partial listing of programs  
honoring this event for the coming year

**T**O OBSERVE the bicentennial of Mozart's birth, most of America's outstanding symphony orchestras are affording the season special performances of Mozart's choral and oratorio work. A listing below indicates at random the number and scope of such works which have already been

at each of a series of scheduled events.

At least six programs, including the two-piano concerto in E-flat (K. 365), and the Rondo for Piano and Violata (K. 382), are being performed in American orchestras this season.



Richard Paganini conducting the "Comitato Ruffano" at the Boston Symphony in Boston. Photo by Eric Rosenthal for the Boston Symphony.

at each of a series of scheduled events. At least six programs, including the two-piano concerto in E-flat (K. 365), and the Rondo for Piano and Violata (K. 382), are being performed in American orchestras this season.

Representative choral works embrace the Mass in C Minor, the Requiem and the oratorio "Die Saule des Weichels." Two concert areas for voice and orchestra (K. 415) and (K. 211), three concert versions of "Così fan tutti," and one of "Figaro," plus two concert performances of oratorio from "King Solomon," are scheduled.

Nation's districts, among them and events highlighted a "Mozart Music Festival" at Fresno, California, reported in the York Courier.

Here follows a partial listing of Mozart performances planned this winter (London poll of American

orchestras includes: *Raffaello Symphonies*, *Symphonies No. 41, "Jupiter,"* *French Concerto in E-flat (K. 211),* *Sinfonia Concertata in A-flat (K. 364),* *London Symphonies Symphonies No. 3, C minor*

*Sinfonia Concertata for Clarinet, Oboe and Bassoon*, *Mozart's Piano Sonata in G (K. 417),* *"Eine Kleine Nachtmusik" (K. 352),* *Chicago Symphonies Symphonies No. 35, 34 and 41,* *Piano Concerto in C major (K. 302),* *Vienna Concerto in A major (K. 219),* *Sinfonia Concertata in E-flat (K. 364),* *Mass in C Minor*

*Concerto Oboe*, *Symphonies No. 40, C minor*, *Piano Concerto in D major, "Granados,"* *Sinfonia Concertata in E-flat (K. 364),* *Mass in C Minor*, *"Marriage of Figaro" oratorio*, *"Così fan tutti,"* *Cleveland Symphonies No. 39, 40 and 41*

(Continued on Page 35)

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## CARING for the VOICE

from an interview with Cesare Siepi  
as told to Rose Herbig



Cesare Siepi at work studying one of his favorite roles.

**T**O DEVELOP and maintain the voice is a lifelong matter of good care, based upon correct breathing, correct enunciation, and intelligent, but developed, and use of the voice itself largely upon self-discipline in action. These matters will, of course, vary according to the type of voice and the individual needs of the individual throat, but the method of preparation is the same for all.

Let us consider some of the factors which make for good care. In general, it is not good to work more than an hour at a time. Even the steady technical point of view, this should be enough. The best way to warm up the voice, before actual singing, is to work at scales and exercises. In order that these can be sung with good projection and a good throat position, the singer should possess a thoroughly mastery of the five basic vowels—always being careful that they are pure vowels, without any suggestion of diphthongs. A good and simple exercise consists of sing-

ing all five vowels on one tone and on one breath—*VR, AV, EV, OV, OU*—and then continuing this in an upward direction throughout one's middle register all range if the column of air sits freely on a damping, rather than on a fixed, note. The same pure vowels, the first is spread, and the voice takes on greater force. Some vocalists even raise nearly five notes, as in having a vocal line *AV*, for instance (in an alto)—great care should be taken to prevent any suggestion of an *AV* carrying up. The final *AV*, if it can be mastered, is of course, but only in its two right is *AV*—never as a diphthong unless in *AV* because this changes the position of the throat within the vocal and has a tone.

In warming up the voice, any good exercise in helpful, published exercises may be attempted, and do the same with your voice. Keep conversation in what you do.

After a while, then, the all vocal technique must be broadened to include the singing of words, and for this one needs clear enunciation. I have found that the development of good singing depends on a steady state of head voice. If there are any speech impediments to be overcome, consultation is more psychological than muscular, you must be sure that you are clear and make up your mind that it must come out there. There are also vocal exaggerations. Overemphasis of articulation makes artificial in vocal while, usually, it can also (Continued on Page 36)



At left is photo of Cesare Siepi in the role of Don Giovanni.



# THE TAPE RECORDER IN THE MUSIC ROOM

Suggestions for its use of recording equipment in the educational field

By WOLFGANG KUHN

In presenting this article on tape recording it must be understood that *ETCME* is merely calling the reader's attention to the great possibilities of this medium in the educational field. *ETCME* is merely familiar with the details of the copyright laws pertaining to the reproduction of copyrighted music in schools; neither it, nor the author, are in a position to give legal advice on this matter. The copyright laws are complex and require the consultation of an experienced musical composer as a musician with such an usual expenditure and intensive study in an education of the exclusive rights which the law grants to the copyright proprietor.<sup>1</sup>

Electronic music tape recording is one type of educational equipment not advised in music programs from the copyright owner before making a reproduction of any copyrighted musical composition.—Ed. Note

**P**ERHAPS one of the most exciting and useful pieces of equipment for the music teacher is the magnetic tape recorder. It has been developed within the last few years, and during that brief span of time has made all other ways of recording at home, in the studio or in some room, most of us obsolete. Among its many claims are simplicity of operation, ability of erasing, and easy, economical purchasing and operating expenses. No wonder then that music teachers are using the tape recorder as an adjunct to their teaching.

Probably every serious music student has at one time or another done his personal recording, recorded his performance. Taping a student's performance is perhaps the most obvious use that a teacher might find for the tape recorder. After all, it is simple enough to hold a meter up to the student in this fashion, and much to be gained from this experience. However, a record of content is no record. Don't use the tape recorder to show a student only the mistakes he makes. Chances are that he is aware of his mistakes anyway, and to have them observed in the tape can be an

only very interesting but also a discouraging discovery. A teacher will find much more constructive use for his recorder than catching mistakes.

Record student progress. One of the most common uses is to record a student when he is at the initial stages of his work. It does not matter if the student is a beginner or if he is well on the way to becoming a musician, such a recording will provide an objective basis of indicating where the student has been, and what needs to be done next. Having such the actual tape and having used it for evaluating the student, one should now file it for the teacher. As the student progresses, periodic recordings can be added to the tape, so that it becomes a record of student progress for use by the teacher, the student and his parents to show the development and progress made. Perhaps it should be pointed out that it would seem wiser to compare one student's work with another in this way. The nature of the tape is such that it is almost impossible to be objective in evaluating the individual student. A comparison, however, with other students solely on the basis of a tape recording could be quite devastating to the student, because many other factors which should be compared and considered in such a situation are being left out.

Some teachers record as a means of giving every record, performance, or public concert of these students. This is helpful in many ways. It provides an objective manner of evaluating the performance. A tape made during a public performance should perhaps not be played back immediately after the concert while both teacher and pupils are still "hyped up." It is better to wait until the following day or later, when the events of the performance can be viewed again in their proper perspective. The tape may then provide a most effective learning stimulus for both teacher and pupil.

Let's keep clearly in mind, how-

ever, that the record is made for reference as frequently not as the time to make a performance that is best for a performance recording. I begin with a public performance on a constant strip of magnetic tape, usually, cassette, etc. While there are things of the record during the concert, and are interested by the student, it is open another time to have them prepared on the tape. Then, five days later, they are to be played back, and the student is to be pleased in such a way that they are become very enjoyable as a personal recording. Another thing to be considered is recording the public performance may be that one of the obligations of the artist or the musician is to the audience in the concert hall, modifications of timing and proper placement of microphone which are essential to produce a "presence" of the performance on tape are frequently impossible to obtain. Therefore, it would be wise if a performance recording is desired, it will be a personal recording, one at which some some of these details can be better controlled. It is the advisable to record each selection several times during the public concert, so that there is a choice possible as to which "take" is to be selected for preservation. Also this will provide the possibility of a tape performance and allow it to be for advantage. All of these details which are possible with tape recording are, of course, solely and is economical recordings.

Every recording requires and production cost. However, the possibilities are many. The use of a cassette, for instance, we are engaged in making music tape by an LP pressing of a popular music production used for a large item, schools, and a full orchestra. The performance was made the director of a music recording, but it would be a longer, but available

(Continued on Page 67)



## "In the steps of Mozart"

A brief look at the master's life and times as they affected his creative output.

by S. GORDON JOSEPH

**C**ARL WEISLER is the place to go for a bird's-eye view of Mozart's life and times. This famous restaurant stands in the Muehlbühlgasse at the west end of Salzburg. In one of the tables set up open air, with a view of the city, I enjoyed that magnificent panorama of the city before me and everywhere, a reminder of Mozart.

The street that begins right at the foot of the Muehlbühlgasse, for example, and runs away due east, past a number of trees from my table—Gut's the Grotto Gasse. And there, under one of three trees, in the house Number 9, Mozart has been creating ten hundred years ago this month. The great cause perched on the hill directly above it—what was the stronghold of the Archbishop of Salzburg as whose service Mozart labored, unloved and unappreciated. Away to the right, with its back against the rocky wall of the Muehlbühlgasse, the Festspielhaus (Festspielhaus) has been going together performance of Mozart's music ever since its construction in 1920. Mozart lives in an apt with the houses of the archbishop, but he has never lived there the ordinary citizen.

Due to the left then, across the river Salzach, stands the Mozartkathedrale. It was in that little summer house that the composer is said to have written on "The Magic Flute," while in Vienna. Anyway, it has been transported hundreds of miles from the capital to its present place on the Muehlbühlgasse. And facing the garden along side the river, the Mozarts—work at 2000 volume library on letters and notebooks—in a positive gold mine of information concerning the master and his work. In fact you can hardly take a pass in Salzburg without falling in love in the steps of Mozart. Then take, too, the city has

changed in its fundamental appearance, since the days when the composer walked its streets and squares.

A Mozart pilgrimage must begin at the beginning. So I descended from the Gut Weisler, by way of the street which runs the north of the Muehlbühlgasse, and soon found myself in the medieval lane called the Grotto Gasse. A couple of hundred yards or so up the narrow street, with an archway of stone steps going right up above the sidewalk, I came to Number 0, on the right-hand side. The house here is a little cubical square which opens out towards the rest of the street, thus giving a chance to step back and take in the complete view of Mozart's first home. It was up there, on the third floor, that a son was born to Leopold and Anna Maria Mozart on 27 January 1756. The seventh child they called Johann Chrysostom Wolfgang Theobaldus. But the first two names got lost somewhere before Mozart died, and the last name changed to an Latin abbreviation—Salzburg.

The house on Grotto Gasse has now become a museum of Mozarteum. Its first acquisition were gifts—first from the hands of Mozart's widow and son, to the Catholic Music Society and Mozarteum. These in the churchyard of year 1780, on which the very first melody of "The Magic Flute" and the "Symphony" were heard and the Anton Weber house—built in 1780, believed by the composer and used as a full-size concert hall during the last decade of his life, shows the final floor flat with Mozart's last works. The piano figures among the days' work on the wall—in a family group with the young Wolf going toward the left-hand, and there are other portraits of his parents and several drawings a portrait of Mozart at the age of six, when he discovered on Page 66)

# Music in the Church Service



## Part Two, Liturgical Elements In the Nonliturgical Service

by GEORGE HOWERTON

**THE CHORISTER** in a liturgical station has at least one major problem already solved for him, namely, a problem which generally motivates the average church director: "What type of music should my group be singing?" In the liturgical service, the solutions appear to be predetermined in a large or near to the nature of the ritual. Even though considerable latitude of choice is admissible the range of repertoire is to a degree circumscribed by the format of the service.

The choir director in the nonliturgical church is more nearly on his own. In the preceding article **STUDY** for December 1950 consideration was given to some of the factors bearing upon this problem. One of the general lines of reference established as to quality and character of music proper to the individual church the matter of choice of specific music emerges as an important part of the director's job. For the typical nonliturgical church the customary musical division of sacred music forms may be indicated as follows by addition to the points, which for the purpose of this discussion are considered outside the frame of "typical" musical selections:

- PRELUDE (usually organ, or possibly piano)
- ANTHEM (usually on vocal solo)
- POSTLUDE (organ or piano)

In most nonliturgical services the offering immediately precedes the anthem. If some experience of the preceding service appears desirable,

the first step in that direction is surely considered as follows:

- PRELUDE (organ)
- ANTHEM (separated from the offering by organ or piano)
- OFFERTORY (organ, vocal solo, or a second anthem)
- POSTLUDE

The two preceding schemes are here outlined for the typical service which shows no suggestion of liturgical elements. However, there is to be noted a growing tendency on the part of nonliturgical churches to incorporate in their services certain elements drawn from liturgical usage. This brings up the problem of the basic philosophy underlying the service order of the particular church. In some instances, the incorporation of such elements would be merely out of order, especially when the church in question adheres to a type of belief in which stipulations to music are in the position of *taboo* in the service. It may then be hoped that a musician faced with such a position, who himself has not agreed with his own pattern of belief in that case it is not up to him to "remedy the situation," or to "improve the music." If he must accommodate himself to that form of belief and, starting from it, write the musical standards as he works within the framework of the service, he should feel himself another position, not more in keeping with his own status. One thing is certain in the light of human psychology: he is pursuing a business task if he is forcibly attempts to stretch the congregation into a

service format antithetical to their religious conviction.

Admittedly some of our more successful congregations would be well to accord to music a place of great importance. It has been demonstrated over and over again that a display use of good music has done much to stimulate and improve our church progress. To many Protestant ministers and congregations have been common in this respect, have ignored the power of music and its appeal in the human spirit.

One of the most obvious and one of the first of the liturgical songs to be incorporated into the nonliturgical service has been the employment of the *choir choir*. Although, in one of our observations, looking over our three own areas for the last, a noticeable stress has been made in liturgical paths, attention to the use of the choir has brought primary consideration to some element of dignity. To use in the choir choir as well, some church in musical songs will almost certainly experience. For instance, on the choir has been noted, a liturgical song for the organ to mark the end of the choir, but not in opening hymns as a prominent. Similarly, at the conclusion of the service, the choir can mark on the way to the final hymn. At the point of following elaboration of the service is naturally suggested.

**PRELUDE**  
CALL TO WORSHIP (sung by the members, or vocal solo, before entry of the choir and the setting of the prelude)  
OFFERTORY (Continued on Page 51)



Group of students and piano, School of Music, University of Southern California, Ralph E. Nash, coach.

## A CHALLENGING QUESTION IS GIVEN A MOST HELPFUL DISCUSSION

by Ralph E. Nash

**ALL THROUGH** the years when chamber music was being accepted and perfected, a parallel development was taking place among the best players of these ensembles. Because of the intimate and personal contact with a special kind of music known now as chamber music, the best performers have always found this type of music making their first choice. From early Elizabethan days, when one of the masters of an English gentleman was the ability to participate in music making for the small room with a small group of performers, to the present day when young Americans find the form of music just as delightful, chamber music has been a constant and a most lively factor in the musical life of the individual musician. When one considers the wealth of excellent chamber music literature that the early classical masters as well as the later Romantic and post-Romantic composers have made available in our generation there comes to be all the more reason why the youth of today should be encouraged to engage in this enjoyable type of activity. Aside from the excitement and pleasure of participation of such a chamber leader there is great musical and cultural value

in the experience. If only more school children themselves had participated in this practice during their student days, how much more eager they would be to make this a part of the weekly musical life of their young charges. Certainly these activities in their own homes would have much less concern about such players contributing correctly to the group if such young players were having small ensemble experience as a part of the rehearsal training in school.

There is something about chamber music that makes it beloved to a large part of world society of musical tastes. No matter whether it be the great performers from a famous string quartet performing the location of a Mozart opus, or a youthful group of string or wind strings playing cheerfully through some student work, everyone belongs to the society and all share the excitement of making music for themselves. There must be some fundamental reason for this which by a few well thought musicians playing together for an occasion other than their enjoyment and apparently under no leadership except that of the composer himself. Chamber music means well, it is in it because more and more observers as can be seen with it. The true spirit and soul of good music comes to be because such music and music devotion and understanding of this form of music become a part of our individual.

## Are Chamber Music Groups Helping Your School Orchestra?

If parents and music teachers are seriously interested in developing school ensembles that will produce musical results and give youthful players a maximum of musical enjoyment, then the encouragement of chamber music groups within the orchestra must certainly be considered in the planning.

For a period of better than twenty years while this writer was absorbed in teaching music and music in developing school ensembles, the use of small ensemble groups to encourage growth among the better players was found to be exceedingly helpful. It should be of more than passing interest to note that the first small ensembles in Europe were chamber orchestras, and there is some basis for the belief that the first ensembles gave less strong members. On the other hand it is important to remember that the word chamber music groups grew from the students, since the choice of small players to combine their strong ensemble playing colleagues was strong.

During the extremely early many compositions appeared to tally in the name of "Société de Camera" which meant that this music was to be played when there was no one was intended to be in the chamber or could come off a total event rather than for the church. In fact, England and France the term of music had its early beginnings and development. It is (Continued on Page 50)

# contestants vs. musicians

In preparing for contests many problems must be solved if the band is to achieve a satisfactory rating



Band members of John Wilkes School, High School, New York, N. Y., performing on stage.

by WILLIAM D REVELL

Before a few weeks, then perhaps two, the contest will begin to take its toll. For the school band conductor, which for many years have been certain integral parts in the development and progress of our school bands.

Participation in these events has come to be regarded as one of the most worthy and enjoyable activities of the students' entire musical training. In their preparation for the contest, the conductor and his band members are confronted with many problems which must be studied and solved if the band is to achieve a satisfactory rating and performance.

Too often these details are given insufficient attention and the results are disappointing to all. The conductor and his band would do well to recognize the necessity for giving time and consideration to the following suggestions which are presented with the thought and hope that they may prove helpful to all participants of future contests.

### First Things First!

If the conductor and his students will look upon the contest as a program that is designed to eval-

uate their progress and standard of performance, then the contest will serve its rightful function. However, if they are concerned and place the winning of a contest above that of developing the band, then the final results are certain to be disappointing.

It is not only desirable, but necessary that emphasis upon winning never replace the true purpose of the band's participation, namely, to give the student confidence and to defeat an opponent.

Another important point for consideration is that of the fundamental training received by the students. Too often, we find bands whose training is so shallow and deficient that student participation is highly undesirable.

If we will review the complete educational program of the high school bands whose records show consistent first division ratings, we will discover that these groups are placed high school bands are also consistent winners. Hence, the high school band of these outstanding groups and receive the excellent level mental training inherent in their grades and enter high schools.

How the various educational programs of such conductors is directed to the high school band's activities

and program. As a result, the work at this level lays the foundation. The students are diligent in their studies, and maintain high standards of scholarship, and in order to make sure a fairly satisfactory performance of the contest selections, more rehearsal time for months prior to the contest date. This is, of course, a fallacy and also ultimately unavailing. If the high school band program is to function effectively there must be sufficient and high quality instruction in the grades, for it is here that the future high school band members acquire the skills and basic musicianship which will serve as the standard for the future.

It is in the early years of the training that the seed for the student's proficiency is sown. If the quality of instruction in the grades is as it should be, he will receive a thorough foundation in the elements upon which he is later to be tested and evaluated. Yet, each year we find numerous school bands whose fundamental training is obviously deficient, attending mainly only to discover that they have merely acquired those elements of musical performance necessary for a satisfactory rating. To these conductors I would urge they keep the band systems as outlined on Page 50.

A RADIO EXPERIMENT piece is worth the month, as James Fessett's "Symphony of the Birds" is noted in a column here. Now, the man who has been CBS Radio Music Director for twelve years and instrumental for the New York Philharmonic-Symphony Orchestra for six years will give wide public recognition as a composer.

"The scores had my careful tracing," Fessett admits. His recognition as a composer comes with the help not of musicians but of arrangers—in Gerald Luccombe, whom he studied and tape recorded the calls of birds, and indeed, responsible for the composition was a friend, composer Louis Lomax. "When I played it," recounts Fessett, "he would delight and nod, 'If only I had had those recordings when I was writing the opera 'King Lear' and 'Seven Masses'—I certainly would have incorporated them into my own scores. I wonder," he turned to me and asked, "whether it would be possible to write a musical composition in out of bird calls?"

Well, now I'm given Louis my answer. "The response to the work, an eleven-minute piece called from the calls of seventeen different birds which was played in an orchestra of the Philharmonic last Spring, 'is just one response,'" he says, "but the public is interested in and more responsive to music." After the broadcast of the work he received eight thousand letters, 98 out of 100 expressing hope that the work would be recorded. These correspondents, too, have discussed the possibility of creating a bird tale in film music.

How did he make his singing symphony with such little in the winter woods, the post-holed groves, various woodcock and winged blackbird, song sparrows, wood thrush and lark thrush? "What gave me some of the melodies—some would be strange to those of amateur birders," he recalls, "was playing the tape-recorded calls at intervals along natural groves. Now which are normally too high and too rapid for the human ear to perceive emerged as a haunting series of trills and notes of progress, as a variety of keys—when the tapes were played two feet and finally eight notes closer. In fact, so subtle is the work of the transcribe tapes and gramophone, as the middle movement ("The birds, in general, nervous"), that one would not pity wants to release it separately as a musical form.

"I guess it's the most revealing and well thought out, but doubling on the timpani and tuba, sometimes in and with himself, that gives intriguing," Fessett explains.

In three movements, the symphony based on such a path in the classical symphonic form, begins with a ten-minute introduction built entirely on a record of nature on Page 50.

# Symphony of the BIRDS

James Fessett discusses on the subject of interest views and tells about his unique composition which he has produced from the recorded calls of seventeen different birds.

by ALBERT J. ELIAS



Béla Bartók  
with  
his pupil  
Ana Chanyay

## BARTÓK, the teacher— as I knew him

ERNO BALOGH

Bartók tells  
pupil  
something  
during lesson



What kind of teacher was Bartók?  
Here's an intimate appraisal by one  
who studied with him for six years.

**BÉLA BARTÓK** who lived and died as one of the most original and original composers of the twentieth century—and who left his greatest contribution to music was as preserver and enlivener of the folk music of several nationalities—made a living practically all his life by teaching the piano. In this respect he shared the fate of Chopin, whose we know and remember only as composer and delicate performer of his own works, but whose living depended on giving piano lessons.

Since Bartók spent a greater part of his lifetime, even his student days until he died, in teaching the piano there is considerable interest in who his kind of teacher he was. Although I do not feel qualified to give a complete answer to this complex subject, since I studied with Bartók only in the vicinity of Music in Budapest only in the years 1932 to 1935, I can report an experience of those who were. This belongs to the early phase

of Bartók's teaching in that Institute, where he had studied just two years previously (1931) and where he taught until 1934, when he retired and transferred his activities to the Hungarian Academy of Sciences, working on his collections of folk songs. He kept his teaching practically until he left Hungary for America in 1940, and he did some teaching until he died—working periodically, with just a few pupils.

I played for him a few times in 1935, 1932-1934, 1930 (mostly his own compositions) but my most vivid memory of him as a teacher is from those six years, when for ten months of the year I had two lessons a week, the most important moments of my life during those years.

Though I was only twelve when I began to study with him (the youngest of his pupils) his words, attitudes and approach are still clearly etched on my memory. He was under the age of thirty but already possessed

a great reputation as the most respected and most controversial composer in Hungary, who challenged its critics and the public with his progressive music. All of his students admired and loved him for his genius of which we were convinced, in his profound knowledge of every phase in music, for his gentle and kind manner, for his unending help, for his convincing explanation of everything. He was just and fair, but he could not conceal his affection with his less gifted students.

The essence of his approach as a teacher was that he taught more first and piano second. Intensive responsibility was the most important part of his guidance and advice. He clarified the structure of the compositions we played, the intention of the composer, the basic character of tone and the fundamental technique of phrasing.

He had unbounded patience to explain (continued on Column 2, Page 17)



## PIANIST'S PAGE

### New Music For the New Year

Comments on recently published material

by GUY MAIER

**A TIME PIECE** for late first year players in *Music Book's* *Step by Step*, is a simple, engaging piece with eight brief short lyrics. It has been assessed by two competent folk band directors as well.

It can work as a simple, large size, first piece for a young boy or girl. Much of the folk flavor by Louise Fink—presumably to interest all taught little girls (and boys) in folk. It also later gives the teacher William Steiner's "Lullaby" Dance, being him up as much as he can at the end of it.

If you want other short, easy, effective pieces, look up Milligan's *First in the Evening*, a very first grade version, also Steiner's *Morning Dance*, easy, fast, work of the teacher's hand.

I like Donata's *The First Day*, a colorful first version filled with rich harmonies.

Raymond Wright continues her excellent collection of pieces with a new invention, *Double-note* and *Hand*, and giving her student pieces in each hand. Highly recommended.

Two excellent ensemble pieces, Charles Miller's *Progressive Space Dance* in two parts; first hands, may lead your and extremely effective. (One thought has been a charming thing that first piece called *Shining in Silence*—the kind of piece which will make a big hit if played by leader and solo or father and daughter.) Needs little technical skill or practice.

**Step-by-step** *Highlights*

For my own beginning (continued on Column 2, Page 17)

*Time in the Old Town*, Buffalo folk composition (Gardner). *Blue the Van Dance*, (Vanessa B. Gardner) — easy. This was first for the whole course the student taking one or two pages per week will have plenty of night reading. The parents will be pleased that he can sit down and play so many pieces. And so on, I don't need to be here to show it to you, because, since the arrangement is a personal one (What a relief not to need to worry about one arrangement!) . . . At one lesson the student puts in his own book (and asks) the page or pages he has read. None may be played. All 77 must be read and finally played.

Don't neglect Donata Bartók's attractive "Happy Times" book. It is one of three of her finest products, with beautiful appearance of young stars love it. Some, I found a list of 25 short pieces, I found a list in the *Little Tree*, *Shiny Shiny*, *Three Little Stars*, *Our Warty Warty Warty*, *It's Spring Again*. The music, like all of Mrs. Bartók's, is just the kind our composition youngsters need.

**New Top-Notch Books For Fun Class**—"HAVE A GOOD TIME"—Lively. A short original piece. For early grade students with words and even some dance in structure. Why not try these pieces with dance in your own class? Names—"PIZZA TUNESHOP"—Wills—Bright illustrations make the collection of pieces for young beginners.

**Christmas Highlights**—(Baker) — Charming arrangements of the top tunes from "Godeffroy" Schütz—"THE BOOGIE BOOG"—Baker. — A real collection of second year longer songs. Bernard—"LET'S PLAY CARDS"—Shaver. — Eighteen festive Christmas carols including two

which work very to play and very loved for first year.

Donata—"THE DUTCH SONGS"—Wills. — Useful and unusual arrangements of some wonderful Dutch folk melodies. One of Dr. Steiner's best books.

Steiner—"13 HILARIOUS PIANO PIECES"—DeVos. — There is a wealth of light music of the masses. You'll have fun with the three selections in the great "Three E's".

Steiner—"PLAY AND THINK"—Baker. — Fifteen piano compositions and arrangements with very interesting assignments to stimulate the student's musical thinking and understanding.

Names—"JAMES POT LIKE" Book II—Schmid and Gardner. — Third book in the first series of arrangements of traditional melodies and folk songs.

Harwood—New — "HANS AND GRETEL, SAUCE" Boston. — An adaptation of a famous story with the music prepared by piano solo. How about using this with children in your own school?

McGulley—"KISS TO CHARLES"—Shaver. — A book arranged around keyboard harmony and practical music theory.

Osborne—"TIME FOR TUNES"—Boston. — The most complete collection of favorite melodies that I've seen. Simplified and arranged for the first year piano.

Lennox—"MAGIC OF THE PIANO"—Boston. — A brand new first year book that I've ever will be a hit.

Thompson—"EARLIEST PIANO COURSE", Parts I and II—Wills. — Designed to give the beginner a thoroughly musical basis upon which to grow John Thompson, all of his own folk.

THE END



## Teacher's Roundtable

Maurice Damiani, Mod. Dec. discussion on classical playing, a Mozart Concerto and length of lessons.

### DETHEYING STROKES

I am happy to have Frederick's *Sonata Op. 2, No. 2*, in G major, and have come to this last passage on the *Recital* which begins an instructive discussion on the right hand. That I would like you to tell me about it is how easily to produce the accents. I have seen students who used, but how would you apply the force necessary for each note so that the first movement of a Mozart Concerto, it will be plain to see already where there is a few notes I have been thinking of you as instead of a second page. Can this be done, or is it considered as unorthodox?  
(Mrs.) G. M., New Zealand

The passage you mention must be played loud. But not too much so, for it should never become heavy. It has links because it is lively because of technical delicacy and there you are in need of keeping your legs equally well coordinated. I recommend the "Exercise de Tenors" by E. Philip. Practice those daily for fifteen minutes or so, allowing the tenderness carefully (Honor, and Maria).

The passage appears vital again combined with Ericson's of the *Etude Op. 10* to be got a tone which is neither harsh nor meekly. Of course, much depends upon a third passage you play on. The preceding can be used but not use as another according to the particular mood and action of each individual.

For practice you ought to set an experiment, a certain tone release and quality which you want to obtain. This experiment, again and again. Try different pressures from the hands, different degrees of bowness at the fingers and their articulation. At one moment you will say: "This is just right, this is the way!" And thereafter you only will have to pro-

### ness and credibility

Remember this words experiment, it is one of the most significant in the matter of progress.

### WORKING WITH ORGAN

I am an organist and pianist, and I teach both instruments. My question is that at the next month, you or my piano students will play the first movement of a Mozart Concerto, it will be plain to see already where there is a few notes I have been thinking of you as instead of a second page. Can this be done, or is it considered as unorthodox?  
(Mrs.) J. W. E. W., New Hampshire

I have a difficulty in solving your problem, for I only have to remember a memorable exercise which took place in the Spring of 1934 at Montreal, near Paris, France. That night Mozart played the great organ and pianist, who since October 1934 occupies the post of director of the *Concerts de l'Ensemble de Tenors* by E. Philip. Practice those daily for fifteen minutes or so, allowing the tenderness carefully (Honor, and Maria).

The passage appears vital again combined with Ericson's of the *Etude Op. 10* to be got a tone which is neither harsh nor meekly. Of course, much depends upon a third passage you play on. The preceding can be used but not use as another according to the particular mood and action of each individual.

For practice you ought to set an experiment, a certain tone release and quality which you want to obtain. This experiment, again and again. Try different pressures from the hands, different degrees of bowness at the fingers and their articulation. At one moment you will say: "This is just right, this is the way!" And thereafter you only will have to pro-

ceed in beautiful. And one may word, the you have the "Piano, Fugue, and Variations" by Leo French? Obviously written for the same combination, it is one of the latest compositions for the same.

### LENGTH OF LESSONS

Do you believe in the long lesson as a work is required, the you get an appreciable difference in the person or form of mind who take on the hour versus those who take on the half hour? Would you see the progress the student in condensed weekly by the amount of time spent practicing, and that a half-hour every lesson is therefore superior?  
(Mrs.) J. W. E. W., New Hampshire

Half-hour lessons are only good to the early grades and young children who could not concentrate as long. But starting about the half grade and most definitely the full hour lessons are preferable. It is as hardly possible to do anything with advanced students in a half hour.

It would be difficult to make a definite statement regarding advancement in connection with the length of the lesson, but here as in most other things the question of individual gifts to the pupil enters in a large share. However, I will let that generally speaking, the more the better.

From personal experience, I can assure you that often and in the case of exceptionally talented students the full hour is too short. But many times it happens that the child strikes right in the middle of an unworked problem of independent thinking longer absorption. One hour is the solution, but is it short possible? Certainly not when it is allowed as heavy and not to let on the dot.

# music in focus

by James R. Felton

### Conductor's Symposium

IN COOPERATION WITH the American Symphony Orchestra League and ASCAP, Eugene Ormandy for three days in October just past the Philadelphia Orchestra at the disposal of "Music in Focus" conducted a series of three hour symposium sessions. My primary interest was in the conductor's symposium, which was held in the afternoon of the first day. The main job, he felt, is not to let about speaking talent in America but to create a climate in which talent can grow and bring itself to full bloom. Talent will not, in his view, and to leave the job of leaving it to someone favorable to its leading, conducting and composing must first become as part of the stream of living music. The lesson should be chiefly given to the state of the letter in order to give the composer adequate notice and respect in coming to rehearsal.

Will this, if not today, will America have its "American symphony"? Victor Peruchetti was optimistic about that project in general, provided that American composers take advantage of new creative techniques and seek developed into the form of the century. From the early experience of Charles Ives through the second of movements that crystallized during the twenties, music was expressed in terms of the solution, a dissolving of chords, a prepared music for maximum variety and new approaches to form. Without denying the historical necessity for an epoch of the character, Peruchetti was inclined to regard it as a time shared with a minimum degree of the stage for a rich cultural period which should unfold during the next 50 years in America. The evening, however, rose that symposium as preliminary, the 12-hour serial technique and serialism classical procedure have been finally

in hand since the hours' lesson, the new performance of Schindler by the Philadelphia Orchestra.

But does it really hold for someone conducting a Beethoven or an Einstein? (Victor) Hanson thought not, merely as one of the first but not the only "shades of progress" figures in Schindler and Schindler's serialism does not unconvincing and unconvincing by the musical world in this day. The main job, he felt, is not to let about speaking talent in America but to create a climate in which talent can grow and bring itself to full bloom. Talent will not, in his view, and to leave the job of leaving it to someone favorable to its leading, conducting and composing must first become as part of the stream of living music. The lesson should be chiefly given to the state of the letter in order to give the composer adequate notice and respect in coming to rehearsal.

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established, should be the compass from the steps of innovation. Young composers will contribute the technical genius of the past 30 years, having assimilated with a certain degree of spontaneity the elements of divergent creative schools of thought.

A new and accessible educational literature, Peruchetti predicted, will come on the publisher's horizon. College and community organizations are already creating a demand for new works, particularly in the field of kind music. Musical Instruction, opera workshops and philosophy symposiums are being held, and commissioning new music. The contemporary composer is at last being a legitimate demand and desirable market for his products throughout the country. Peruchetti had had those signs of lively interest in new music as the opportunity of a vigorous American culture which will continue to pass points of nature like being the next further, is expanding on the possibility of a great musical Renaissance which will be the new foundation, in which the composer, conductor, performer and listener will all play decisive roles.

For lack of space, I shall have to focus critical commentary on one of these symposia only and I will let Peruchetti's be that in the most general terms. His effects on the symposium, which is, I believe, growing support from a growing number of active composers. This view is slight on, rhythmic and artistic—these popular American traits. It starts with the frank of last movements that number five but as Beethoven's 5th, Tchaikovsky's symphony such as last and Beethoven's we considered traditional experimentation who have, so to speak, thrown themselves across the ladder was of stylistic confusion so that the slow headed composer of the past could not see so passing through the breach. The whole spectrum of techniques from post-impressionism to deconstruction was introduced with its each facility as possible. One lesson the audience and dozens of the reinforced concert ability, so much as a matter of fact, creating an ability to manipulate and use his three techniques in terms of whole works.

It is unfair to heap comments together serialism—they are, and correctly so, part of this musical life. (Continued on Page 10)



## Skull Session

by Alexander McCurdy

SINCE we teaching pairs are in daily touch with students of the pipe organ, I am assuming of an expert on what organ students talk about.

They talk about playing the organ. And how they talk! They have developed a whole vocabulary of slang to describe instruments, stops and stop combinations.

They say of a certain stop that it is "hot" or "bald"; a brilliant and reverberant one by "hot" another may be "cold" "stuffy," "jazz" and other picturesque expressions are heard.

Some of them, if pressed hard, would put this language learned from the main.

The reader will perhaps not think me overgenerous if I say that this does not detract in the least. The good thing about these students is that they are immediately an expert. Right or wrong, they explain these concepts with persuasive reasoning. Which is as it should be. G. B. Shaw once observed that "they hold you as he argued, resembles in the gift of the gods."

Some of the liveliest discussions are resulted off by the results of touring organs, as particular European returns. To hear an "outside," as the boys put it, performing in a familiar pipe such as the Berk Pease studio, the D. M. Jones, Edwards and Fagan, the Boston or F, the characteristic as the three choruses of Fitch, as the instrument at which they do their best playing, is often a revelation to students.

They have heard which they did not realize the further environment was evidence of prevailing. Sometimes the students find those new sounds exciting, at other times, put the reverse.

A frequently heard objection from the students concerns the European's choice of registration. Here we must not overlook the fact (which I have

personally verified with my colleagues from abroad) that the master is frequently led astray by differences in American and European organ building.

A French organist, for example, who guides or pulls the foundation stop of an American built console is likely to be surprised by what he hears. A Russian or French is in lively search. A Russian on the console is, in most instances, what the students would call a "dead" stop. A French tuner is in a hurry to a gurgling solo stop. With a few notable exceptions, the domestic German is neither a good solo stop nor a good continuo. A German played best as an acoustically "live" backing in "preludes and chorales," as the students say. Some knowledge of this character, on the other hand, are purely "harmony."

(This one play at the slang game, boys.)

Acoustic conditions abroad probably have something to do with the playing, such as tonal quality, which often surprises listeners here. When one is accustomed to playing in a big, non-reverberant church an unadorned solo is likely to get on the faith of clipping phrasing of abrupt, whereas the work will be an unadorned blur of sound. Although a French organist at the Cathedral of St. John the Baptist in New York will give some idea of the problem we chord.

We must admit that at times the talking organists seem to choose the most and sounds obtainable on our domestic instruments. Not only do they play phrasing, they sometimes go to the extreme extreme of playing so loudly that listeners are shocked at the end of the piece being so loud as to reverberate buildings abroad, they are often confused in their use of reverberant and unadorned, as a result their playing seems cold and unimpassioned. All of which I believe

admits subjectiveness but states it later after the performance.

But the important thing is that through the playing of the past or new, students make the reverberant discovery that there is no one way of thought about phrasing, pedaling, registration and dynamics which is "right" in all other desirable "wrong."

One of the fascinating aspects of pipe organs and organ play up in the air two instruments are just like. The same instrument will not sound the same in two different buildings, it has been repeatedly shown also in students have been heard. The same piece will not sound exactly the same when played on two different instruments, even though the same equipment may be the perfect.

For these reasons, it is commonly held that any performance on an instrument has ever played a piece is worthy the same was great merit.

In the early days of radio, program managers got the light idea that it would simplify programming for material all the major national radio. Thus, lowering the program size of Work A, they would put a whole into Work B or Work C, and all over time for the commercial.

They found to their dismay that two conductors even led a Boston symphony, for example, to perform the same symphony. From the same conductor would be heard different a different performance. His conductors whose sense of pace was individual, some to close an and only, some to state would be a perceptible difference in the speed at which he conducted the "Brahms" or "Wagner" or an "Aurora."

I do not mean to suggest that there are no such things as standards of performance; or that we should shut out all our personal feelings about a work, if concerned as Page 20



## Kreutzer Double-Stop Studies Part 2

by Harold Berkley

THE VIOLINIST'S FORUM page of last November's issue of the ITEC was devoted to a discussion of the five major double-stop studies of Kreutzer, and I am writing again to suggest that some of these studies are easier than others, but for the student who has not had adequate preparation in double-stop playing, such is the case. To get it another way: While all the studies are about equally difficult to play at first, the reason why think that one is accomplished are rather easier to grasp for some of the studies, rather than for the inadequately prepared student—of which there are many. Though why a student should be facing in double-stop technique when he studies Kreutzer is a mystery to me, considering the excellent studies that are available by Josephine Tuck, Beethoven, Edward Breitenstein, etc.

In preparing these notes I am working with the Theodore Presser edition, probably the best available at the present time. The sequence of the studies has, however, been rearranged, which makes it necessary for me to give the original number of each study as given under discussion.

Let us begin with No. 20, in F major, (No. 33 in almost all other editions). Here the chief reason for discussion is the ground irregularity. The study was almost certainly composed as an exercise in tracing the left hand to make a correct shape in the lower positions, develop the same sagging given to some few students, including Presser, tends to weaken the value of the study.

The point at issue is the beginning for the first note of the second measure, the last note of the third measure and the first note of the fourth. All these major thirds should be taken with the fourth and third fingers. Using the fourth and second is completely senseless in a double the whole purpose of the study. All similar

passages should be begun as here recommended. Furthermore, whenever the left finger reaches a shift, it should be used—for example, in measures 7, 24 and 33.

The last Leopold Auer note said that this was the best single study ever written for the violin. When one examines what I can do for the student—giving his left hand to make a good shape, tracing him to do better (but intensive), and developing a firm, even bow stroke—one is disposed to agree with Professor Auer.

The "Shostak" study, No. 39 (most editions have it as No. 24), is particularly and naturally the finest in the book. A really good performance of it indicates that the player has accuracy, style, temperament, and motivation. It has the traps for the novice. There should be taken of measure 5, and all similar measures 5, 6, 7, 8.



The exercises begin under the quarter notes is not an accident, but a conscious sign indicating that the stress must fall on the 2nd and 4th notes. In other words, the bow should increase in speed as the quarter note, but must have plenty of bow to be taken on the third eighth and the sixteenth. Another point that demands attention is the extension of the third string. See Ex. B.



That is to say, the group must be based on a quadrangle and not on a triangle. Having a dotted rhythm on a triplet is a very common fault even with experienced players, so both teacher and pupil must be on the alert to avoid it in this study, where the most the rhythm error is to be looked in the eye.

Kreutzer double-stops always demand questions and answers of the kind: No. 20 is a major (rather obvious No. 29), as a first case study for the development of these qualities, and as an introduction to the technique of part playing, i. e., the playing of one melodic line more from memory than another which is being recorded simultaneously. This technique appears in its most complete form in this study but nevertheless requires attention and thought.

The opening phrase (See Ex. C) is a case in point. Obviously the legato



melody must sing, as the lower notes must be understood in it. This can be done by making each lower note slightly shorter than the eighth a second. It should also be somewhat softer, than in the lower position should be slightly more on the upper string than on the lower. In phrases similar to Ex. D, the greater pressure should be on the lower string. When



preparing this study, the player should be constantly asking himself which line is the more important, the upper or the lower.

No. 40 in F major (rather obvious study No. 41), is a remarkable study in sustained double-stops and dual playing. Mastery of it is an absolute must in preparation for the slow movements of the Bach Solo Sonatas. And as material for developing a broad tone and style is a must. The player must be hourly alert to see when two notes are to be released or only one; in fact, the whole study seems to be practiced with the utmost care and attention. Fortunately, all available editions make it quite clear which notes

(Continued on Page 22)

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## Andante

Opus 28, No. 27, K. 541 by W. A. MOZART

What is every teacher to do when he has a student who is not interested in this beautiful piece of music? The answer is simple: play it for him. It is a beautiful piece of music and it is a beautiful piece of music. It is a beautiful piece of music and it is a beautiful piece of music. It is a beautiful piece of music and it is a beautiful piece of music. It is a beautiful piece of music and it is a beautiful piece of music. It is a beautiful piece of music and it is a beautiful piece of music.

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First system of music on the left page, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Second system of music on the left page, continuing the piece with intricate melodic lines and accompaniment.

Third system of music on the left page, including dynamic markings such as *dim.* and *f*.

Fourth system of music on the left page, featuring a *pp* dynamic marking.

Fifth system of music on the left page, showing a variety of rhythmic textures.

Sixth system of music on the left page, concluding with a *dim.* marking.

First system of music on the right page, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

Second system of music on the right page, continuing the piece with intricate melodic lines and accompaniment.

Third system of music on the right page, including dynamic markings such as *f* and *pp*.

Fourth system of music on the right page, featuring a *f* dynamic marking.

Fifth system of music on the right page, showing a variety of rhythmic textures.

Sixth system of music on the right page, concluding with a *f* dynamic marking.



# Celeste Aida

GIUSEPPE VERDI  
arr. by Bruce Agay

Clef 2

*Andantino*

*Foliate*

*Foliate*

*Foliate*

*Foliate*

*Foliate*

*Foliate*

*Fin*

From "Highlights of Popular Music" for piano, Vol. II, arranged by Bruce Agay  
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# Finale

from Symphony No. 1

JOHANNES BRAHMS  
arr. by Bruce Agay

Clef 1

*Allegro moderato*

*Allegro moderato*

*Allegro moderato*

*Allegro moderato*

*Allegro moderato*

*Allegro moderato*

*Allegro moderato*

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## Andante

(from "Violin Concerto in E minor")

FELIX MENDELSSOHN  
arr. by Denis Ago

Andante con moto

*p* *tristemente*  
For stacc.

For stacc.

From "Highlights of Romantic Music" for piano, Vol. 2, arranged by Denis Ago.  
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# Air

(From "Suite for Trumpet and Strings")

WILLIAM F. LATHAM

Andante sostenuto (♩ = 60)

5

Musical notation for measures 5-10, featuring a single staff with a treble clef and a key signature of one flat. The music is in a slow, sustained tempo.

10

Musical notation for measures 10-15, continuing the single-staff melody.

15

Musical notation for measures 15-20, continuing the single-staff melody.

20

Musical notation for measures 20-25, continuing the single-staff melody.

25

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ESTABLISHED JANUARY 1915

Musical notation for measures 30-35, featuring a grand staff with treble and bass clefs. The music is in a slow, sustained tempo.

30

Musical notation for measures 35-40, continuing the grand staff melody.

35

40

Musical notation for measures 40-45, continuing the grand staff melody.

45

Musical notation for measures 45-50, continuing the grand staff melody.

50

Musical notation for measures 50-55, continuing the grand staff melody.

55

60

STUDY JANUARY 1915

## Skipping Along

OPAL LOCINE RAYES

Grade 2

**Tripletly**

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## The Old Cellist

WILLIAM SCHLES

Grade 1

**Andante con moto**

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## Piggly-Wiggly March

MAR-AILEEN EDD

Grade 1

**Tempo di marcia (♩ = 100)**

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## ARE CHAMBER MUSIC GROUPS HELPING YOUR SCHOOL ORCHESTRA?

(Continued from Page 17)

after a year (or two) and after the two seasons most clearly associated with chamber groups were during the great years 1931-1932, really made practically an unusual contribution to the life of music. The remarkable feature of chamber music from its very beginning was that only one performer should play on each part. For this reason it has been called "the music of friends." Early chamber ensembles in Philadelphia, Boston and New York delighted in musical home gatherings. The public chamber music scene was never remembered by many early Americans as a friendly home "in the highest" has been the label attached to chamber music to give an implied charm, and it has only been in very recent times that chamber music somewhere has not had a struggle against being banished from. Fortunately such banishment has never been typical of chamber music groups that have assumed the role of Recital Groups, and occupies at best a few concerts each season by attending chamber music groups playing from the absolutely rich heritage of chamber music literature.

The American city has developed a Chamber Music Society sponsored jointly by the professional musician and the school music authorities, that has made possible a student chapter in each of its largest high schools. Here each school chamber music group are presented to perform for critical audience before a very generous but not too noisy and then all the established places in given the rare privilege of being the professional chamber groups play in a chamber in their month-instructor's teacher. In general, chamber music has been sponsored for a number of years a Full Chamber Music Festival, which has been jointly carried on by the school music authorities and the home Chamber of Commerce. Five such music groups are presented to perform for all other interested groups and are given kindly advice by one of their instructors. Each year has some valuable improvement in the standard of performance at this Festival. It helps include all performers must be members of their school societies.

There are several basic chamber music groups to be used in the type of an artistic development program. From the string quartet, a string quartet would give the most variety. While only one string quartet has been established in the four states—only in E. state, collection could be organized. If a second string quartet could be formed, they both bring to each of these four states would be that much more dependable

to leaders. A two composed of viola, cello, and piano would be the next choice, since this would include the lowest part of the orchestra. Sometimes the addition of a double bass to a string quartet would also provide great variety for the home music players.

The less valuable but the most varied choir would be the classical chamber choir composed of four, alto, soprano, bass, and tenor. If the two-choir players are all mature, they should be an interesting group, and the vocal choir players, although young and less experienced should be encouraged to start chamber playing early to give the

necessary experience and confidence, so that in the older players graduate they will be prepared to take their place.

The least worthy should be able to produce a brass quartet of 2 trumpets, horn, trombone, baritone and tuba. If a band is also formed at the school, it, however, there is no band from a person without the baritone, or a quartet with out the tuba, may be the answer. Some of the persons who should be encouraged to form chamber music groups are persons with some degree of their class, students and home study, or two players maintaining instruments to include two piano, different sized drums, and various

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examples, both, syllables or Latin numerals was given a real challenge to the percussion players and thereby gave them the extra prestige and importance in the orchestral program to another system.

When the four members of this small ensemble meet tomorrow and perform once before we'll have because of personal experience, that the type of music, making, and really gives the feeling as well as recognizable that the results of this experience become immediately apparent in the school orchestra due to greater interest and much more careful attention to the details of notation playing that one cannot see into the orchestra from the outside music experience.

Playing on a small ensemble one realizes in many ways in the individual growth of each player. Whereas in the full orchestra all players must follow the conductor's lead and abide by rules for the good of all concerned, in the small group the discipline can be less formal, yet even more because each player will be less able to disguise their ability and much more free within it. It is remarkable nearly how often we work effectively like youthful chamber players will have a real desire to get together frequently by themselves for practice. In youthful musicians lines or lines together in this manner lead to acute making, the dynamics, phrasing and performance of the passage become more and more important in their activity being musical expression, but because to invent in chamber, made with the discipline and working reputation resulting by discovering music for it's own sake can hardly be less than complete honesty in the development of some orchestral positions for both self and community. THE END

### IN THE STEPS OF MOZART

(Continued from Page 15)

already had a year's composing behind him and was about to embark on a concert tour of London and Paris!

Here, too, is a real foundation for the musician in modern-day notation—the Beethoven notebooks in which Mozart played along his remarkably young heart exercises as composer, the first here of the Fauré Symphony No. 29 to conduct music at the organ solo K. 618.

Needless to say, 1956 will be a Mozart Year throughout America, and nowhere more so than on the eve of his birth festival that takes place in the autumn!

Working in holding a festival work to coincide with the 200th anniversary of the composer's birth (born 21 st January, Joseph Haydn's 200th anniversary of his birth) was not without its problems. But though these German language works stand head and shoulders above any they have produced in the time, the Court musicians of Vienna still preferred the Italian comic opera in the German. The Austrian Emperor Joseph II, who is a traditionalist, remained with little taste for comic. But he had no particular desire to favor the long-standing convention of comic parodying. By the acts, and, ultimately by Mozart. His comic operas were most in fact, as having to establish a national

The end of Mozart was led out of his battles, into the street more were continuing along. Unlike Mozart's opera, the Revolution. Here is the last of Salzburg and the large opera of the opera presents some serious work. Mozart is every thing in the Revolution for France. In the end, the composer of Chamber music and steadily to candlelight we felt, when you can take your Mozart. He was not, and spread out completely on the floor. The world's first, these syllables matter as sometimes performed out of character in the Revolution. The world, with the audience receiving the body built because of its center.

A state of the composer dominated Mozart became adapting to the north side. The end and real gain were derived with the body, about 35 both give a short (public concert only) list of works in the Mozart. Mozart and, was a period of—Mozart. Turning over the side to the north stands the great gesture of the Festival, the world when including took the name. Wolfgang, his work, in they had engaged to later Leopold, before him.

To us to be given time has been an ideal to longer be regarded as an ideal. Mozart's public, repeated to begin to make the world and make a living to a brilliant composer, so he ended in the Salzburg's success. Among the artists and musicians who were concerned directly as health great music in the group at parties and language. After studying numerous objects in the hands of Salzburg. He was not, Salzburg's end present—Mozart was developed in 1781. Mozart has been to have his name may be that he hoped would be the most important atmosphere of Vienna.

So that time, Austria's capital had

become one of the world's most important centers of opera. The "Mozart" in the composer's 20th was not led by the "Mozart" in 1781. But though these German language works stand head and shoulders above any they have produced in the time, the Court musicians of Vienna still preferred the Italian comic opera in the German. The Austrian Emperor Joseph II, who is a traditionalist, remained with little taste for comic. But he had no particular desire to favor the long-standing convention of comic parodying. By the acts, and, ultimately by Mozart. His comic operas were most in fact, as having to establish a national

German opera. The was just what Mozart gave the era, though the era was undoubtedly too much for them as great forces. The great tradition is moved to opera that was light and elegant in mood, this in musical terms. The full and important celebration of Mozart was merely but as there. Hence that finally had disappointing moment by the emperor on being shown a new score of the composer's—"You shall take on this Mozart!"

Nevertheless, Salzburg was kept long and by command of the Emperor Joseph II, "The Marriage of Figaro" (1787) (later in Italian) was produced in 1787. It was not received and the



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**DURING THE PAST** three decades the accordion has become an accepted and welcomed member of the dance orchestra in America. It may well be said that it is the most versatile of all the instruments usually associated in the line, as its parts dance combination is in the most accessible—so easy and varied as to do so.

It is just such combination that cause of the accordion accordionists aspire to play not only a member of such the problems of how to include such work and become successful at it. The most important question to their mind is: "How can I become a good accordionist, and how can I learn to improvise successfully?" For a clear explanation of this, I've asked the master with Mr. Gene von Hallberg, well known accordion and composer who as an authority on just such matters, can impart very important and helpful advice to all those who appear to play on such groups. His lesson by telling the accordionist in great understanding, which seems to come when I was playing from some notes, suggest 5000s and other such devices. Manipulating it helps to cause conflict with the suitable and proper functions of the other instruments men in the interest of clearing the notes, at times.

The performer who has an amplifier on his accordion has at hand a device for many wonderful possibilities. Therefore and treated being common the chief characteristics of the an amplified accordion, the amplifier or microphone will never cause him to upset the balance of orchestral sound but will be used to create valuable and novel effects.

Second in importance, the accordion should stand too tall a style. While such heavy chords (on the right hand) are essential both in melody or figure playing, it is advisable to reduce that sound, from time to time. In the performance of fast single note melody or obbligato and of single chords or arpeggio. One of the chief benefits of a good arrangement is, as surely said, some improvising in a dance system may be treated "continuous arranging" the general principle of good orchestra writing should be borne in mind.

Thirdly, he should never "over up" a system. When playing a lead, generally in a solo arrangement, the most accordionist avoids making his own chord changes or the figures too heavy or in character or in volume or does he play figures which may interfere with the flow of the soloist's style. However, when he enters that a system is not only sensitive or plays a style which leaves "open spots" or certain places, the more accordionist supplies (and some other instruments) a strong and proper and helpful filler content. Also, on the mentioned chord backgrounds, he may largely avoid from the register as backing a bass line, arpeggio or some register behind a trumpet or clarinet. This enables musician to be heard when backing a vocal solo melody (on the upper register of the chords) may be used and the chords played over but slightly below the register of the solo. It once a solo set to play too loudly, the soloist will feel a considerable support and will play better as a result. Aside from these points, there is another very important recommendation Mr. von Hallberg: When playing the right hand lead, one should generally use only a few lines on the left hand, or even, use the left hand entirely. Playing bass and arpeggio on the left hand when piano and drums are playing (and possibly bass and guitar, too) is of doubtful value. Doing so may confuse the accordionist to feel to concentrate on the more important things he should be doing. This does not mean that the left hand is not vital to the good player, but there are times when other matters may become more important.

So far we have spoken only of the accordionist who is improvising by just his own knowledge of the music being played, or from a lead sheet of some sort. However, in the special arrangement for the accordion along with the other instruments has in those possibilities. Sometimes these possibilities are not fully utilized by the arranger, even if when they may be as well represented with the accordion as with the strings, reeds,



## THE ACCORDION IN THE MODERN DANCE ORCHESTRA

from an interview with  
**GENE VON HALLBERG**



issued by 47296

by Thomas Dunhill

and legs. Frequently, too, when in an eager state to learn more about the accordion he is given an explanation of the anatomy of the left hand, much of which is not really vital to his performance. But the vast array of articles in the right hand may confuse him, unless he proceeds, and not the details, are outlined. The arranger who is looking more definitely at writing a good action part, surely understands the whole issue by writing less for it for next way it is nothing better.

Hardly however many few or major jobs made a good of teaching the accordion with the same tempo and style and they appear in all other arrangements and few who is good of his chosen materials. In Chicago, Mr. von Hallberg stated will probably the musician is experienced on the many occasions that he played the accordion with his own solo arrangements upon the arranging was done by Gene

von Gross, Joe Glass, Milton Winter and others who took great pains and produced excellent work. The fact is that not by these and other leading arrangers will lead the way toward a broader and deeper understanding of the tremendous value of the accordion in the modern dance orchestra.

Gene von Hallberg, Vice President of American Society of Music Arrangers, and Vice President of Composers and Arrangers Guild of America, has been a most prolific arranger and composer for the last twenty years. He has done much background music for the radio and motion picture industry. His "Musical Dictionary" "F.F.T." "The Story" and the "Van Theory" are also one of the principal members of the Magazine: *Arrested Quarters* which performed in Chicago (Ill.).

THE END

### WORLD OF MUSIC

(Continued from Page 31)

Italy's "S.A.N.E." (Musical), "The Tenors" and "The Madras," and an English version of "Cool as Ice," "Angela Williams" has become for solo and piano is being performed during the current season here meaning by soloists Joseph Siegel.

Barbara Ward, music department head at Yeshiva University Radio Teachers' College, has been awarded the special honor of Miss Scholastic in the National Singing Contests for an original work of symphonic proportions. Gussie Judice was Quincy Faye, Vance Pennington and Howard Zinn.

The American Guild of Organists announced for its forty-first national convention in Philadelphia in December Gordon Wright gave a performance of S. Buda's "Cavatina Organica" in the Holyday Radio Club, directed by his wife.

The Estimote School has announced the formation of an Estimote Quartet, three have resigned on past conditions of the school, Verlie Ann James, Estimote and John Coltrane, called Fitts Dowl and other George Higgins have already given one concert and will present their name in the near future.

The Boston Symphony Orchestra will conduct Charles Munch during the formation of the Grand Prix de Jazz in November in French Gardens with Mr. Gene de Blonville. The award was used by the American Debut Award by the Boston RCA recording "Billed" James and Jullien.

The U.S. Information Agency is sending 100 long-playing records to 127 of its key points abroad. Most of the new collection consists of various American music past and present, and includes also folk music, current Broadway hits and miscellaneous music and a historical survey of jazz.

The Philadelphia-Symphony Society of New York will publish five Sings a special double album by Miss Scholastic in the fall of 1956. The record, written by the late Gita Stevens. The 20000 word study will be distributed in the "Society" a silver 14.000 record value device. The record is now and Federal of Concert Band, will bring the Ohio University of Toledo leads will be held on January 15 and 16. Band director Mark Handlin has selected his performance, among numerous works, "American Jubilee," a concert series now led by Joseph Siegel, and "Billed for Band" by Marvin Gold.

Paul Farry and Leonard Bernstein have been engaged on past conditions of the New York Philharmonic-Symphony during the 1956-57 season. Bernstein's resignation, in the same time, has been retracted. In the 1956-57 season will conduct director of the orchestra.

The Value of America Investment Executive "Executive Force" on November 6, recorded as part of a national concert by the Cleveland Symphony, conducted by Ernestine, such Ernest Tennessee, arranged director of Estimote. The program was hosted by Sherman during the View of America weekly (Continued on Page 32)

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# JUNIOR ETUDE

Edited by Elizabeth A. Gent

## Candles in the Windows

by Gertrude Greenhugh Walker

TWO HUNDRED years ago—January 17, 1766, to be exact—Wolfgang Amadeus Mozart was born in the beautiful little city of Salzburg, Austria. The poems did not expect that the little boy was to become one of the great musical geniuses of the world, and that they were very much surprised when, at the age of three, Wolfgang showed up on the high stool and played as the harpsichord from his father's music book, though he had never had a music lesson! However, from then on, to Wolfgang's delight, his father gave him a piano lesson every day.

When he was six years old his father took him to his native city of concert tours in Europe. All right! You know those Mozart children and wildly acclaimed the musical marvel child, Mozart began to compose, first and when only seven years of age his first sonata was published, and he wrote a symphony when he was eight! As he grew up, his mother never being from his life, it is said that he liked to play games and frequently stopped in the middle of a game to write down a melody, which later could be found in his other works of his composition.

Mozart died seven weeks before his 36th birthday, leaving in the world nearly fifty compositions, the three can-dles of the greatest being composed when he was thirty-two. Of his recent operas, "Don Giovanni," "Figaro" and "Magic Flute" continue to thrill audiences the world over. Not a day passes but somewhere a composition of Mozart's may be heard, whether it be one of his more than twenty piano concertos, his famous concert string quartets, his fifty-two violin sonatas, his forty-two symphonies, his many operas or even his little Minuet and

pieces piano.

Mozart's life was not a happy one at the close of his days, even though he was surrounded with music. Other musicians were accustomed to play his great gifts. He was very ill-paid for his compositions and he was neglected. No one found fault with his son, whom every day to a papa's piano, where he was heard. But his genius lives on.

As an expression of deep homage on the hundredth anniversary of Wolfgang Amadeus Mozart, there will be played in every window in the beautiful little city of his birth—Salzburg, Austria—a lighted candle! What a tribute these candles in the windows will be to his ever glowing genius, which lives so through the years in his compositions!



Picture of Mozart  
childhood, Austria

## Happy New Year, 1956

We like to make some resolutions. And, of course, we send them. Let's make them well as New Year's Day. And then be sure we heed them.

### Buckle Down

What were you doing to your music this time last year? Do you remember what pieces and studies you were working on then, or how you played your scales, how careful you were about your posture?

Ask yourself "Am I a little more" work harder advanced now than I was then? Mindfully? Technically? If you can honestly answer you in these questions, it shows you are making good progress. But if there is anything about it you buckle down, work hard and make up for lost time.

### Musical A, B, C's

by Ann Tompkins

As for A-Mozart, composer from Spain I to let Bach, and his Fugues will remain, C to let Chopin's expressive melody. D to let Beethoven's Ninth Symphony, E to let Elgar, whose music we know, F to let Paganini's well-known Old Jack, G to let Grieg, with a Norwegian note. H to let Handel and all that he wrote. I to let Liszt, his great, J to let Mendelssohn, his quiet, K to Ravi Shankar, wonderful program, L to let Bartok, with Hungarian notes, M to let Mahler, a tone past time, N to let Rossini (his best don't you?) O to let Schubert, not so well known, but let his operas his talent is shown, P to let Puccini—our opera was here. Q to let Bachmann, singer and composer. R to let Strauss, and the whirling of his, T to let Tchaikovsky's Nut Cracker Suite, V to Paganini's opera in which we can sing, W to Paganini, symphonies and story, X is not known yet, but soon he'll begin, Y to let Tchaikovsky, great as child.

### Guess My Name

by Walter Bennett Matthews

Let's guess I was once well known. In childhood you may have said "What was that name?" I had a long, three-page or four. I'm included in "And I say more."

What instrument am I?  
Answer: Bagpipe

## Mozart

by Alice M. McCallie

Mozart made the four-hand sonata a special art form.

One of his remarkable gifts was the ability to write and play the harpsichord when only four years old. And he played forte and espoused every characteristic his style.

Leon More, his father, was also a great musician and one of the first four-hand concert players. When contributed to the musical society of the world still pay tributes in recognition.

Can you play your father his fourth sonata of the world's play from tonight.

### Who Knows The Answers

(They are. Our finished in perfect)

1. With one of Beethoven's nine symphonies is his last? (3 points)
2. What is shown, large or lightest? (2 points)
3. What instrument is most difficult to play, but also? (10 points)



4. Which artist made his first film in 1929? (10 points)
5. What is white, the diamond or the diamond? (10 points)
6. What of Wagner's operas was his last? (10 points)
7. What instrument was selected first? (10 points)
8. What was of Bach's name wrote his fugues? (5 points)
9. Which of the following composers was the Miksa Polakoff? List, Goss, Ross, Brahms, Mendelssohn? (10 points)
10. What instrument produced following from his name? (10 points)

### Answers to Paint the Tiles Game

1. Black, 2. Blue, 3. White, 4. Red, 5. Purple, 6. Red, 7. Green, 8. Red, 9. Blue, 10. Green, 11. Yellow, 12. Silver, Gold, 13. Gray, 14. Brown, 15. Red, 16. Silver, 17. Green, 18. Blue, 19. Brown, 20. Red

## JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the best and most original entries received in this contest.

Class A, 16 to 20 years of age; Class B, 12 to 15 years of age; Class C, for Junior members, under 12. Prizes your name and age or upper high school of page and your prize address on the back of the envelope.

### Letter Box

Send replies to letters in name of Letter Editor, First Street, Pa., and if necessary stamped, they will be forwarded in the envelope. Do not ask for address. Postage postage is 4 cents. Foreign air mail rate extra, no money back. Post Office before stamping foreign 10 cents. Please your name and prize address on the back of the envelope.

Dear Junior Etude: I enjoy ETUDE very much to read. I have just qualified as a kindergarten teacher and am teaching in an English school here in Boulder. I also play piano and sing. I have a number of students, including workweek, hand-dance, stamp collecting and dancing. I would like to have some readers who are interested in music.  
Ann Moss (Age 13), Idaho

Dear Junior Etude: I have studied piano and voice for ten years and play for my primary department in church and by the Senior Club in our community. My teachers are playing the organ, mandolin, collecting stamps and singing. I would like to have some readers in other countries.  
Diana Morris (Age 13), Texas

Dear Junior Etude: I like to read your article and when a place is located perfectly it is so much like a play for people! My mother



took the envelope printed out at my piano. I would like to have some other readers.  
Edward Greenwald (Age 13), New York

### Paint The Tiles (Game)

If you were going to paint the colors in the following puzzle, what colors would you use? (Take five points for each correct answer. The player with the highest score in four attempts is the winner.)

1. Old \_\_\_\_\_, 2. \_\_\_\_\_, 3. \_\_\_\_\_, 4. \_\_\_\_\_, 5. \_\_\_\_\_, 6. \_\_\_\_\_, 7. \_\_\_\_\_, 8. \_\_\_\_\_, 9. \_\_\_\_\_, 10. \_\_\_\_\_, 11. \_\_\_\_\_, 12. \_\_\_\_\_, 13. \_\_\_\_\_, 14. \_\_\_\_\_, 15. \_\_\_\_\_, 16. \_\_\_\_\_, 17. \_\_\_\_\_, 18. \_\_\_\_\_, 19. \_\_\_\_\_, 20. \_\_\_\_\_, 21. \_\_\_\_\_, 22. \_\_\_\_\_, 23. \_\_\_\_\_, 24. \_\_\_\_\_, 25. \_\_\_\_\_, 26. \_\_\_\_\_, 27. \_\_\_\_\_, 28. \_\_\_\_\_, 29. \_\_\_\_\_, 30. \_\_\_\_\_, 31. \_\_\_\_\_, 32. \_\_\_\_\_, 33. \_\_\_\_\_, 34. \_\_\_\_\_, 35. \_\_\_\_\_, 36. \_\_\_\_\_, 37. \_\_\_\_\_, 38. \_\_\_\_\_, 39. \_\_\_\_\_, 40. \_\_\_\_\_, 41. \_\_\_\_\_, 42. \_\_\_\_\_, 43. \_\_\_\_\_, 44. \_\_\_\_\_, 45. \_\_\_\_\_, 46. \_\_\_\_\_, 47. \_\_\_\_\_, 48. \_\_\_\_\_, 49. \_\_\_\_\_, 50. \_\_\_\_\_, 51. \_\_\_\_\_, 52. \_\_\_\_\_, 53. \_\_\_\_\_, 54. \_\_\_\_\_, 55. \_\_\_\_\_, 56. \_\_\_\_\_, 57. \_\_\_\_\_, 58. \_\_\_\_\_, 59. \_\_\_\_\_, 60. \_\_\_\_\_, 61. \_\_\_\_\_, 62. \_\_\_\_\_, 63. \_\_\_\_\_, 64. \_\_\_\_\_, 65. \_\_\_\_\_, 66. \_\_\_\_\_, 67. \_\_\_\_\_, 68. \_\_\_\_\_, 69. \_\_\_\_\_, 70. \_\_\_\_\_, 71. \_\_\_\_\_, 72. \_\_\_\_\_, 73. \_\_\_\_\_, 74. \_\_\_\_\_, 75. \_\_\_\_\_, 76. \_\_\_\_\_, 77. \_\_\_\_\_, 78. \_\_\_\_\_, 79. \_\_\_\_\_, 80. \_\_\_\_\_, 81. \_\_\_\_\_, 82. \_\_\_\_\_, 83. \_\_\_\_\_, 84. \_\_\_\_\_, 85. \_\_\_\_\_, 86. \_\_\_\_\_, 87. \_\_\_\_\_, 88. \_\_\_\_\_, 89. \_\_\_\_\_, 90. \_\_\_\_\_, 91. \_\_\_\_\_, 92. \_\_\_\_\_, 93. \_\_\_\_\_, 94. \_\_\_\_\_, 95. \_\_\_\_\_, 96. \_\_\_\_\_, 97. \_\_\_\_\_, 98. \_\_\_\_\_, 99. \_\_\_\_\_, 100. \_\_\_\_\_

### Answers on This Page

### Also from the Mail Box

The following would also like to be included in Junior Etude: Virginia Hillborn (Age 15), New York, plays piano and organ; in next issue, Steve Johnson (Age 17), Illinois, plays piano and collects classical records; Mary in Gelfa Ohio, Kent Woodard (Age 13), New Jersey, plays piano and organ; Hating, swimming and soccer.

### Answers to Quiz

1. The life, 2. large, 3. blue, 4. 8. Blue, 5. the diamond, 6. Paganini, 7. Sharp, similar to the piano color, 8. Black and white keys, 9. Carl Philip Emanuel, 9. Chopin, 10. Schubert.

(Continued from Page 11)

differentiated sharply from the rest. However, a section developed by the method of progressive rehearsal, only as a natural necessity of effect. With Mozart it may have constituted the habit of composing the work as one act or in accordance to some analysis, though the private activity was different and more complex. There are obvious signs among the great masters who shared this tendency, but as Mozart's music that can be studied with great profit, for we must leave the details of the several genres with some exceptions, and look for the thematic substance, which he kept from 1784 onwards, holds the thread with particular consistency.

For much of Mozart's music written prior to 1781 we lack precise dates, but when the exact month is not known, it is often the day it would be interesting to speculate on the reason for the great gift between the bounds he set. It is a claim that for Vienna in London, and consequently great works composed during his visit in Paris in 1773, show us the point of difference between the two. Besides the "Wind Oboe" in C major and "E-flat major" of 1781-2, the advance of genius undoubtedly would include any details over time. In February 1784 however, Mozart began to keep his Fortepiano. The first holders as well as all the manuscripts that circulated here, but even in the spring and summer of that year, after he had already a week far towards the height of his life. We may note, however, that in 18 October came the heavy attack on C major, and two days later involved music in B-flat. The "Clavier Concerto K. 466 and the Quarta K. 422" have their three weeks away on either side of it. In January 1785, Mozart expanded the use of concertos, which he was dedicating to Maria with the A major, on the 10th and the C major on the 14th. (Obviously they were at his end of the same time and the distance between them is most pronounced. The mood of the A major is related and characteristic, dramatic, mainly positive and problems the effect of quiet shading. Amongst the material is all known and there is little differentiation between the movements. The Quarta is one of the most beautiful, containing as it is Andante especially studied works Mozart ever wrote. Only in the winter and the days the frame shift and have more depth. It is a triumph of imagination, just as the following grandly manifests expression in a spirit of reflection that is profound but not gloomy.

While some weeks Mozart had repeated this line of contrast once more. Intended in his own work, Mozart's 1780-10 February to finished the "Clavier Concerto in D major, and on 9 March that in C major (K. 367). From the latter month of the first, with the same Romanticism is a fair cry to the present, to study and appear in its own way (often and so delicately pointed in one direction). A similarly interesting example is the "Clavier Concerto in E-flat major" on the basis of the earlier "Maurerische Fortepiano" in C major and the "Clavier Concerto in C major" two weeks in the middle of the year. In E-flat major, the "Clavier Concerto in E-flat major" by the young years, so in the spring of the next year came one of the most remarkable of all Mozart's creative efforts, the complete twelve-hour work of two clear concertos which he was also fully occupied with "Tiger." From now on with that the contrast between the creation in D major and E-flat in that between these two is major (K. 408) and C minor. Both are given to his best, but this quality is not so obvious in the A major because of the presence of its melodic and the flowing grace of its outlines. But in the C major Mozart had laid all the substance of conflict as never before, even in the music and material in his life.

After "E-flat" Mozart left the matter from November, exhausted in the moment of his triumph, for the opera's premiere was lost on the public. And it was his conviction that he disappointed him. In early 1786, Mozart 1786 he devoted himself rather sporadically to chamber works, some very beautiful, but among them the "Clavier Concerto in F major, independent and nearly lacking the boldness of his earlier music. In the last instance he began to prepare for the winter concertos. The Vienna recital completed the "Clavier Concerto in C major (K. 366) and the "Piano Sonata in D major on 8 and 12 December respectively. Despite his many lay, the movement is often gloomy and always intense, even in the Andante. The "Clavier Concerto" and many grandeur of the symphony are quite different. In this concerto is distinguished by its strong rhythmic character and makes delicate points of strength and contrast. The symphony has less strength, but it is more extended and more expressive, and more beautiful. These two symphonies, so opposite in structure and mood, were marking a new relationship in Mozart's life.

The same can be said of the two "String Quartets" in C major and G major between which there is a less than a half week. The difference in the

mind of each is not a few days to be described here. On 4 June 1786 Mozart finished two symphonies, including, for example, "Symphony in G major" and "The Great Glee" with its contrast and reveals a sustained depth of feeling, as possible in his other work. The second is by comparison a great effort, by all its formal perfection. There are several examples of contrasting styles in the lowest works of this time. But the original creative energy here is 1780, with the three symphonies. Can we doubt that the pain of all these pointed in one direction? In the "Clavier Concerto" however, was finished first on 30 June, while that in C major and C major (the repetition of the same movement as "Clavier Concerto" again) came only a month later on 25 July and 30 August. These two symphonies may perhaps be regarded as a first step in one after the other and the last two is remarkable in that between the first two symphonies.

This sequence of works differing in Mozart's music between 1780 and 1782 is in complete or a demand sample as a series of circumstances. But was it a conscious attempt not to maintain emotional balance through contrast in expression or to relieve some tension through delicate change of mood? It seems unlikely in Mozart's work, though perhaps even less likely would be the case. But may be interpreted the varying pace of both and apart that runs through Beethoven's symphonies from the first to the sixth.

There is a similar idea about the "Sonatas" one of the most interesting of all the great masters, also placed contrasting pairs of long-term works, for instance the two groups of his symphonies, the "Trumpet" and "Andante-Franzese" movements, and the "Violin Concerto" and "A major" but we must also take into account the latter. However, in all creative areas, it is not necessary that contrast should be some form as long as circumstances in one particular mood. While studied English language deeply while writing "Favourite List." One famous music history to call it as much as had found "helpless," if we wish actually working on it. This, then, is to be engaged in both secular and religious functions simultaneously, ranging from a low note in Greek mythology in a high place. Mozart showed this, but not in any proportion, partly because of his range, almost classical purity of dramatic and gently heroic, and his broadness of all emotional variation.

We should therefore had deeper by the nature of this sequence of contrasting pairs, in the lower half of his life and what he had. May it be that there were two elements contrastively as we will be in mind? The use was

used in the multiplicity, beyond what he later for quiet of heart and calm from composition. The other going from the long drawn material before an emotional contrast, and reveals a sustained depth of feeling, as possible in his other work. The second is by comparison a great effort, by all its formal perfection. There are several examples of contrasting styles in the lowest works of this time. But the original creative energy here is 1780, with the three symphonies. Can we doubt that the pain of all these pointed in one direction? In the "Clavier Concerto" however, was finished first on 30 June, while that in C major and C major (the repetition of the same movement as "Clavier Concerto" again) came only a month later on 25 July and 30 August. These two symphonies may perhaps be regarded as a first step in one after the other and the last two is remarkable in that between the first two symphonies.

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